

YALE ACTORS TO PLAY HERE

STUDENTS WILL APPEAR IN A DOUBLE BILL NEXT MONTH.

The Profits to Go Toward Building a Yale Theatre—Plays Old and New Done by the University's Dramatic Association—Men in Women's Roles.

One of the members of the Yale University Dramatic Association, M. O. Parry, to be exact, when asked suddenly

up! "I had to go, but I held my hand in front of my face, made a wild grab, seized the awful things and fled."

"I never dared look one of those men in the face. I didn't have the nerve to explain how I happened to have the corsets and I don't suppose they ever knew. Probably they thought I wore corsets all the time. A senior will think anything of a freshman."

"But when I went to a dress rehearsal again I put mine on in the place girls do. I didn't carry 'em in my pocket."

Every minute it gets harder to drag these leading members of the University



REHEARSING "THE CRITIC."

Waterbury. The New York presentation takes place on January 4 and 5 and come the home dates.

The double bill "The Critic" and "The Fire Eaters" will introduce an imposing array of talent and experience. That the students speak of their undoubted success is due, they explain, not to egotism but to the knowledge of past patronage and approval, added to the fact that Frank Lea Short, who has coached them for several years and is most chary of praise, has expressed himself as delighted with the finish of their work.

But it is really the mention of Mr. Short's name, not the itinerary, that thrusts the

Parry. "He's a master of that, all right. Nothing escapes him. Just to show you: Once a lot of us were acting as supes and we had some horses' hoofs given us to pound on the floor to represent the driving away of the Inspector in his drosky in Gogol's great play 'Revizor'."

"We couldn't suit Short at all and finally he put it up to us in such a way that he simply inspired us. 'You don't do it as if you felt like horses,' he said, 'and you'll never be great actors unless you can feel your part—feel like horses, in a word.' We did after that, and the pounding of those Russian horse hoofs made a memorable hit."

"That's Short all over. Just keys you up."

"He's a great teacher," admits the silent Hopkins. "He goes to Bryn Mawr."

You learn that their coach's tuition has resulted in placing many of the Yale players in the dramatic profession, disproving the belief that success on the amateur stage is poor equipment for the vocation of actor. Immediately after the New York performance last year Thomas Achelis got an offer of leading part in "The Thief" from Daniel Frohman. Franklin Johnson has preferred the rosy path of the stage manager's role. Last year Willard B. Howe, who was president of the association in 1901, played in "Brewster's Millions." Grant Mitchell, 1905, is to play this winter with Maxine Elliott in her new play and theatre, and everybody at Yale knows that if Erasmus Corning, who is now practising medicine in Albany, would practise the legitimate profession instead there would be no more idle question as to why we have no great actors now that Booth, McCullough and Mansfield have passed away.

In the eight years of its existence the Yale University Dramatic Association has preserved a very high standard of dramatic art. It was founded by Harry D.

Wescott, '01. The students made their first bow to the public in 1900, with Chaucer's "Pardoner's Tale" as curtain raiser, which was followed by the miracle play "The Second Shepherd's Play," presented originally by the trade guilds of old England and which had been produced only once before in 500 years.

The next time came "The Fair Maid of the West," by Thomas Haywood, which marks the second era of the drama, the so-called Elizabethan. The motley stage, with its overflow into the pit, of the sixteenth century was faithfully reproduced, and students in Elizabethan dress took the part of spectators.

Following this, in 1902, came "The Critic," by Richard Brinsley Sheridan, and "High Life Below Stairs," by the Rev. James Townley, master of the Merchants Tailors School, London. It was first produced in 1759 and was for a long time attributed to David Garrick.

Naturally a club which started to represent the standard history of the stage could not go far without saluting Oliver Goldsmith, and "The Good Natured Man" was next produced. This cast was picked with more than usual care, as it required but twelve leading parts and there were hundreds of applicants. In consequence it evoked applause and appreciation enough to have turned older if not wiser heads. The sturdy Yale figures were half backed into gorgeous costumes, the scenery was elaborate and convincing, and a brilliant social patronage began to make itself felt.

The comedy of Goldsmith's was succeeded by one representative of later modes and manners, "New Men and Old Acres," produced first at the old Haymarket in London, 1869.

The historical cycle lacking one play to make it complete, "The Magistrate" of Arthur Pinero was selected. Financial straits having to be crossed, the faculty

granted permission for a New York performance, which was given at the Carnegie Lyceum. The New York performance have since then (1905) become a fixed institution and have afforded greater opportunity for financial gain and dramatic and social prestige.

In 1906 the most sumptuous production ever attempted marked the return of the historical drama. "Henry IV." was given. Over eighty students formed the armies, and the success was so great that the underlying ambition of the students to have a theatre of their own was openly broached. It was decided that anything on the credit side of the account should thereafter be devoted to that purpose, and at present the sum has reached generous proportions, it is proudly announced by the treasurer.

The plays that followed "Henry IV."

Proctor, H. T. Warren, A. M. Hartwell, W. D. Manioe, C. V. Hickox, D. J. Ely, H. D. Gibbons, M. C. Hannah, F. Roberts, E. M. Woolley, T. Riggs, F. B. Rives, A. C. Tener, G. E. Dimock, Jr., and L. H. Haver.

Franklin Johnson makes a very decided distinction between the so-called amateur productions and college dramatics, for the latter have really a serious end in view. The Yale dramatic organization from the beginning determined to revive and produce good plays that had not received their due meed at the hands of professionals.

He refers to some of the laughable experiences incidentally of this line of work. The difficulty of keeping the love scenes to a level which will not provoke the laughter of the undergrads is a task in itself. The slightest exaggeration will spoil the most tender scene when the audience knows that the blonde beauty in flowered robe and Louis Quinze slippers made a record in the gym for high jumping. In order to preserve the values all the love scenes have to be ruthlessly cut.



M. O. PARRY AND A. M. HARTWELL IN "THE FIRE EATERS."



Pinero's "The Amateurs," Wilde's "The Importance of Being Earnest," Gogol's "Revizor," have added materially to the dramatic prestige of the association and to the bank account.

The officers at present are M. O. Parry, president; R. C. M. Peirce, vice-president; T. L. Riggs, secretary; R. Mallory, Jr., manager, and C. P. Franchot, assistant manager.

The students in the casts to be presented here include as leading actors and actresses M. O. Parry, H. Oberbauer, R. M. Byrnes, A. C. Kirk, T. L. Bates, E. O.

embraces toned down and effervescent sentiment blotted out completely, and even so the sweethearts always walk with trepidation.

The zeal and ambition of the students are shown by the fact that in many of the public performances there has been no prompter. One of the boys explained his absence tersely by remarking, "You can't have stage fright and forget your lines when you have no prompter."

The students who have taken page parts and have overcome the handicap of bunches of muscles in the calves of their legs, who have learned not to pick up their skirts in front when they run and have remembered not to wear high heeled slippers over dark brown socks, who can keep the barytone notes in abeyance, sit without crossing the knees, and meet embarrassing moments without an attempt to cover their hands in their pockets deserve general mention rather than special.

The mob work is always done so well that it can hardly be called amateur, and is easily led up to by campus rushes. In fact this special phase was once done so well during the performance of Mansfield's "Henry IV." where the Yale boys acted as supes that Mansfield had to get out of the way hastily to avoid being knocked down by the crowd.

So it is pretty safe to accept the Yale Dramatic Association's promise that the New York performances on January 4 and 5, afternoon and evening, at the Waldorf-Astoria, are bound to be a success.

what qualifications are necessary to make a man eligible for the part of a feminine star doesn't hesitate to say:

"Just feast your eyes on Hartwell for a little while and you won't have to ask again."

A. M. Hartwell of course blushes furiously, but gets hold of himself quick as a whip and takes a highly philanthropic and educational stand in the matter.

"It's all very well to say," he says with a reproachful glance Parryward, "but after a few dress rehearsals, when a fellow's had to wear girls' shoes, he never sees one of the other sex get on a street car that he don't jump up and offer his seat. I believe if men had to go about in women's tops once in a while there wouldn't be any more talk about the growing lack of chivalry in this direction. Men haven't understood, that's all, the awful problem the girls are up against. My, but the corsets hurt!"

Charles Roberts Hopkins, a graduate, who is now playing with John Drew in "Jack Straw," tells of one rehearsal when he was a member of the association at which he helped to give the leading lady spirits of ammonia to quiet her. In spite of all they could do she would go around the dressing room holding her ribs and shrieking: "I can't wear 'em! Take 'em off! I shall die! I know I'll die!"

"Em" of course referred to the corsets. In fact, once started on this highly interesting topic it is pretty hard to drag the students away to talk of more serious issues. You'd think, if your eyes were blinded, it was a woman's club.

Tell your corset story, Hartwell," Sidney Rogers Cook, who acts as introducer of Yale talent to the public, suggests at this point.

Hartwell blushes again and throws a glance toward his audience that would do credit to Annie Russell when she glances galleryward and the old ladies in the orchestra seats in Henrietta gowns and tiny linen collars, hand embroidered, whisper: "How refined she is!"

"You see it was this way," he says, "I'd been to a rehearsal of the Dramatic Association and was hurrying home with my two pairs of corsets that I'd taken to see which I could wear with the least difficulty. I was hugging one of them so tight under my coat that I didn't notice the other had fallen out of my pocket, right in front of three seniors and the dining hall."

"Of course you couldn't realize the feeling a freshman would have under such circumstances when one of the trio is at him. 'Hi, there, you've dropped your corsets! Come back and pick 'em

Dramatic Association away from their corsets, but you have to do it, for there are other topics pending, not more important but different.

The last dress rehearsal of the or-



JOSHING THE LOVE SCENE.

ganization took place just before vacation and immediately afterward they started on tour, trying the plays on Connecticut dogs, giving performances in Hartford, Bridgeport, Meriden and

corsets into oblivion. Mr. Short has been called by one of the students the Walter Camp of dramatics, and apparently deserves the honor.

"It's his wonderful detail," murmurs



MESSRS. BYRNES, HARTWELL, PARR AND WOOLLY IN "THE CRITIC."

LANDSCAPE ART INDOORS

EVERGREENS NOW A PART OF DECORATIVE SCHEMES.

Box, Bay, Arbor Vitae and Ivy Used to Tone Down or Emphasize the Color Plan of Rooms and Halls—Day of the Palm and Rubber Plant Past.

Landscape gardening in city houses is no longer confined to the facade, stoop and vestibule. It has entered the houses and modern decorators rely on the assistance of growing green plants as well as on the colors on the walls or in the hangings. The clusters of living leaves are often the dots on the decorative scheme of the room.

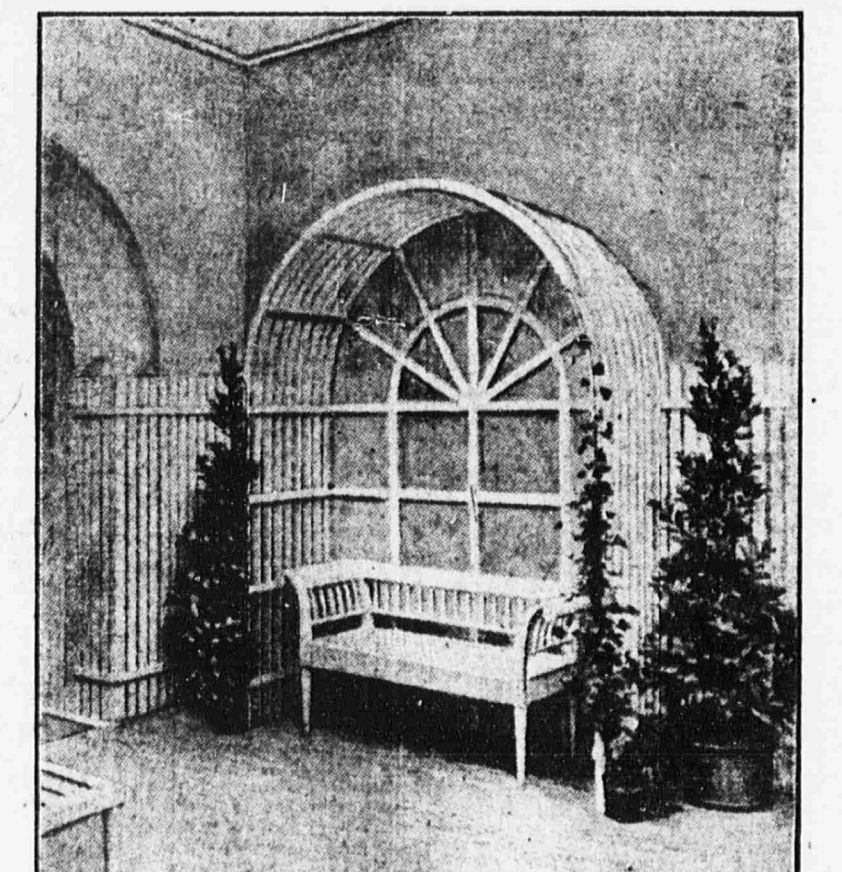
That they are different from the greenery formerly used is apparent at a glance. The day of the sheltering palm is past and the rubber plant, in spite of its immunity from steam heat and lack of air, is no longer seen even in that part of Flatbush that is in the know.

Plants for decoration indoors have followed the fashion of those formerly used only in the open. Closely cropped box, bay and arbor vitae are the varieties that appeal to the taste of the up-to-date decorator. He no longer considers the possibility of placing a graceful young palm near a white carved Renaissance mantel even if a crimson tapestry forms a background of complementary color for the plant. His bosom would swell with pride, however, were he to place a dwarf laurel in a way that gave the necessary accent to the picture.

In a certain great hallway in a certain great house on the Hudson River the central points are marked by four standard bay trees that catch the eye and give the aspect a character it would otherwise never possess. This hallway, which serves as a species of gigantic living room, is not restful in line or color.

It contains many pieces of furniture and they are of varied colors and sizes. This lack of dominating scheme is less noticeable because the four round balls of dark green bay fern decorative points that set the eye at rest, at least more at rest than it would otherwise be.

This is the purpose of the dwarf bay trees, the box and the arbor vitae that come now in triangular, oval and natural shapes. In a yellow room with no dark



ENTRANCE HALL WITH A SUMMER BOWER IN WHITE AND GREEN.

tones beyond the furniture coverings and the rugs on the floor stand two massive pots painted in the prevailing tone of the room and containing ivy trained to grow in a triangular shape. The dark green leaves flanking the open fireplace, which is never used but contains logs that nobody thinks of lighting, give point and contrast to the light colored room.

A hallway in a house done throughout in a shade of rather cold gray welcomes the traveler that enters by the invitation to rest under a bower of ivy growing from a pot over a circular frame of lattice work, and two trim box plants stand at the ends of this indoor garden seat. For the same color scheme upstairs the gray walls and the white woodwork are relieved by

green arbor vitae plants that stand in pots on the landings.

A Pompeian room of too varied colors was found to need some sort of toning down. The decorator had so few hangings in the room that they could not be relied on to do that for the overcolored apartment. Four standards of bay, however, accomplished the purpose and the green fitted in well with the red and yellow color scheme.

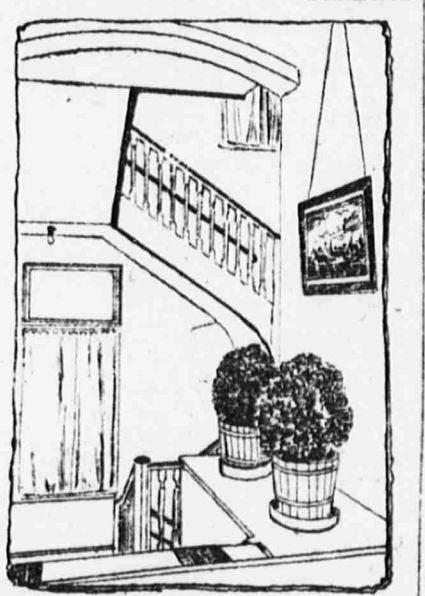
A dining room on Madison avenue was painted through the combined freakishness of the woman who owned the house and the decorator in a pale shade of green finished with gold. Proud as she was of it in the beginning the green and gold got as much on the hostess's

nerves after a while as it did on her guests'. That green was too insistent, but it was not possible in the middle of the season to do the room all over.

It was then that the decorator placed four pots of growing ivy about the walls. Each was trained on a heart-shaped screen turned upside down. In the corners were four dwarf bay trees.

The effect had just the tone of subdued green that the hostess and the decorator had previously struggled for in vain. The paler green formed a beautiful background for the trees and the ivy drew out the pale green of the walls.

Four pointed arbor vitae trees, trimmed so that their triangular shaped sides were flat, removed the garishness from



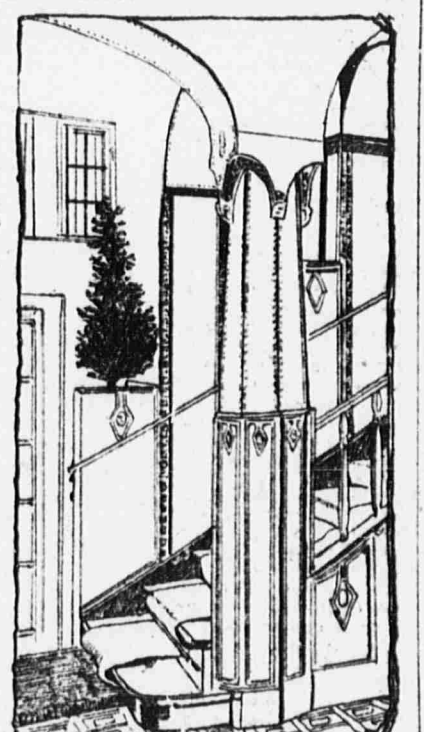
POTTED CEDARS TO GIVE COLOR TO GRAY AND WHITE HALL.

a dining room done in Delft blue, white and yellow. As the ceilings had painted rafters of the same color it was found that toning down was necessary. The foliage did it.

Hallways large enough to have room for the tube are now deliberately painted in colors that are suitable for the box or bay. One example of this kind of decoration is a hall paneled in white and carpeted in red. The wooden mantel

is also painted white that it may serve as a background for the two beautiful grown standard bays that give the contrasting touch of color.

A particularly daring use of growing



ENTRANCE HALL IN WHITE, VIOLET AND BLACK, WITH ONLY GREEN CEDAR TO VARY THIS SCHEME.

plants for the sake of added color was the work of a decorator who finished a hallway in white and black and a small addition of lavender. It was not until he had put small arbor vitae trees in the hall that the color scheme had its just value. Only the fact that the hall was a flood of sunlight all day excused such a funeral color scheme, which was relieved by the growing green.

"The demand for the greens in various geometrical forms, ovals and similar designs," one of the florists on Fifth avenue told a Sun reporter, yesterday "came from their success in beautifying the fronts of houses. Decorators saw how well they looked there and determined

to try the aesthetic effect of a transfer to the interior of the houses.

"The time was especially well suited to the introduction of the new style, as palms and rubber plants had gone wholly out of fashion."

"The dwarf plants had already been grown for the window decorations, which are this year composed almost entirely of box. The regular design is a row of low plants with two at each end rising somewhat higher than the others. This is varied in some cases by having two box plants in the middle of the row as well as at the ends."

"These same plants have been adopted now for indoor use and in addition to



POMPEIAN DINING ROOM; PLANTS INDISPENSIBLE DETAIL.

the box we have bay and arbor vitae as well as the ivy standards. We make them in the design required by the decorator. In very few cases are fancy pots used. We usually paint ordinary pots the required color and do the same with the basins in which they sit."

"While these new greens are harder than palms or ferns, they are not equal to the rubber plants of other days. Sometimes we rent the plants, guaranteeing to keep them in good condition. In any case we keep them under our care that they may not lose their freshness."

Chief Justice's Golf Stroke.

From the London Standard.

The Lord Chief Justice, now on circuit at Birmingham, had a curious experience while playing golf over the Edgbaston course with Walter Whiting, the local professional. At the second hole his Lordship drove into a bunker, the ball lying badly under the bank. Taking his mallet, he hit hard. The ball jumped into the air and dropped into his right hand jacket pocket.

THE WOMAN INTERFERED.

She Wasn't Going to Let Any Flirtation Go On in Her Presence.

"I saw an odd case of interference with other folks' business the other day in the subway," said a young man. "A very pretty and young girl got in a local train on the upper West Side. A couple of stations further on, in came a young man who sat where he could see the girl."

"She was good to look at, too. He caught her eye and apparently held her attention. Maybe it wasn't just the right thing for her to do, but after a time she moved her head and obviously tried to smother a smile."

"The young chap wasn't a bit backward and before the train got much further along he was sitting in the cross seat with the girl and chatting."

"There was a middle aged woman in the car who apparently had watched the whole affair just as I had. The car was practically empty and the others in it were reading newspapers and hadn't paid attention to what was going on."

"First thing I knew the woman changed from one of the lengthwise seats and took her place in the very cross seat where the two were sitting. They didn't notice her until she leaned over and said something to the girl. I could just imagine from her looks that she was asking: 'Do you know this young man?'"

"The girl flushed up, looked three times as pretty and the woman kept on talking and looking stern."

"The upshot of it was that the young fellow got out at the next station, apparently to hide his embarrassment, and the girl stayed where she was."

"After she'd broken up the little party the woman moved out of the seat and back to where she was before. It made me a little sore and I felt like asking her what business it was of hers. But then again it wasn't my business either, so I didn't."

How an Alaska Hunter Got a Bear.

From the Valdez Prospector.

Joe Kanaka, a Jap, was in pursuit of a large game a few days ago in the vicinity of Knik. Instead of being armed with a thirty-three or any firearm he carried only a coil of rope. Seeing a bear feeding upon a prospectors' trail he sprang upon the bear's back and quickly had a noose of the rope around the neck.

The Jap held to one end of the rope and succeeded in tangling the bear in its coils. When the bear was thoroughly tangled the Jap bent his body into submission and led him into Knik.